The EDISON KINETOGRAM

VOL. 4 London Edition TRADE MARK Thomas A Edison April 1, 1912 No. 12

SCENE FROM

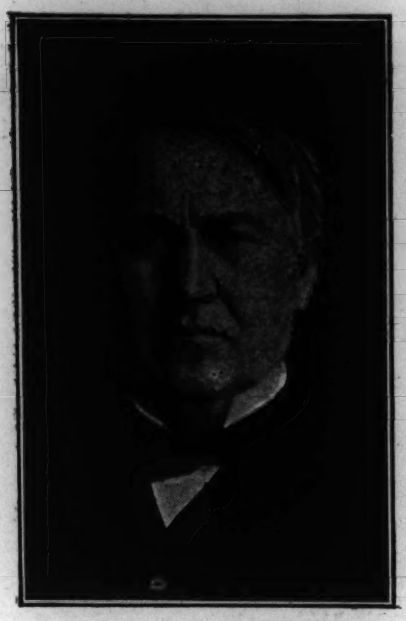
FOR THE CAUSE OF THE SOUTH

FILM No. 6959

Released April 24th, 1912

EDISON FILMS TO BE RELEASED on April 17, 20, 24 & 27, 1912

Vol. 4 APRIL 1, 1912 No. 12



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
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EDISON FILMS

Released between April 15th and 30th, 1912.

SO much has been said in the columns of the daily press, and in the KINETOGRAM and other trade publications, about the "Red Cross Seal," "The Man Who Learned," "The Wedding Bell," and other Edison films of combined dramatic and educational value, that the mere announcement of another of the same character is sufficient to arouse the enthusiasm of any exhibitor. Does the exhibitor exist who does not personally know of some one infected with the dread disease—some one whose life could be prolonged, at least for a time, under the influence of the work being carried on by Associations similar to the one through the co-operation of which our April 17th release, "The Awakening of John Bond," was produced? Most of us do not realise the importance of the humanitarian motives under which Associations of this kind operate until some example of their work is brought to our direct attention. That's what we have tried to accomplish in this film. While John Bond is not necessarily the average-sort-of-man, his political connections probably make him *less* susceptible than the average to the need of supporting the work in which the picture brings him in contact. His example is one we can *all* afford to follow.

"To Save Her Brother" is a Western picture that will win a ready popularity everywhere, and incidentally the story points a very commendable moral.

(*Continued on page 11.*)

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **April 17th, 20th, 24th & 27th, 1912**

The Awakening of John Bond

Produced in Co-operation with the American National Association for the Study and Prevention of Tuberculosis

(DRAMATIC)

Released April 17th, 1912

Film No. 6923 **Copyrighted, December, 1911** **Code, Voreltern** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOHN BOND, a politician ..... BIGELOW COOPER
HIS BRIDE ..... MIRIAM NESBITT
NELLIE O'BRIEN ..... MARY FULLER
GEORGE O'BRIEN ..... HAROLD M. SHAW
THE YOUNGER O'BRIENS ..... PHILIP TANNURA, KATHLEEN COUGHLIN
TREASURER OF THE TUBERCULOSIS COMMITTEE ..... JOSEPH M. LEVERING

(Nurses, officers on board the yacht, politicians, etc.)

JOHN BOND, a wealthy politician, ignores the tenement inspector's warning to make the necessary repairs to conform with the city's laws, and refuses his support to the Tuberculosis Committee when asked to assist in legislation that will provide funds for sufferers of consumption.

Living in one of his tenements is the O'Brien family, consisting of four children. The oldest of these is George, aged twenty-one, who is the only bread-winner. Descended from consumptive parents, the entire family is more or less affected with the disease, their wretched surroundings hurrying them to an early grave.

John Bond marries and takes his bride on a honeymoon cruise on his yacht "Sylvia." It so happens that George O'Brien obtains employment on the "Sylvia," and, during the cruise, is taken ill. The surgeon pronounces him in the last stages of consumption. His condition arouses the sympathy of the bride, who nurses the patient daily. He steadily grows worse, despite her attentions, and, just before he dies, entrusts his watch and what little money he has to her for delivery to his sister, Nellie.

Through her nursing, Mrs. Bond has become infected with tuberculosis. Arriving home, she sends for Nellie and gives her the brother's trinkets. Here Nellie comes face to face with Bond,

(Continued on page 9.)

Freezing Auntie

(COMEDY)

Released April 17th, 1912

Film No. 6944 **Copyrighted, January, 1912** **Code, Vorgelogen** **Approx. Length, 660 feet**

CAST OF CHARACTERS

MR. HENPECK ..... WILLIAM WEST
MRS. HENPECK ..... ALICE WASHBURN
THEIR DAUGHTER ..... MARION BROOKS
THEIR NEPHEW ..... HAROLD M. SHAW
HENPECK'S SECRETARY ..... EDWARD BOULDEN
THE MAID ..... BLISS MILFORD

A FARCE full of comedy situations in which Mrs. Henpeck effectively turns the tables on her husband and his scapegrace nephew.

Mrs. Henpeck strenuously objects to her husband's secretary as her prospective son-in-law and insists upon his immediate removal.

Before this can be accomplished, Henpeck's nephew, George, arrives home from Australia, with a wonderful preparation, which will freeze live cattle for transportation purposes. He intends also experimenting on human beings, but finds neither Henpeck nor the secretary, Charles, willing to become martyrs.

Mrs. Henpeck receives George very coldly, and, as he finds poor Henpeck as much a worm as ever, suggests that they freeze her with the new serum and then have a high time. The temptation is too great to be resisted, and together they go in search of her. However, Charles has overheard the plot, and, thinking to win Mrs. Henpeck's favour, he warns her. She substitutes water for the serum, and when the two conspirators appear seems an easy victim to their wiles. By pretending they have a cure for rheumatism, they manage to give her an injection of the supposed serum, which, through Mrs. Henpeck's actions, seems to have the desired effect. She freezes up slowly, and when convinced of their success they proceed to cut loose. Cigars, heretofore prohibited, are lighted, and then they steal her keys to the wine cellar, where they proceed to diminish the supply.

Mrs. Henpeck suddenly comes to life and plans revenge. With the aid of her daughter and Charles, she disguises herself as a ghost, and when the two conspirators return from the cellar and find Mrs. Henpeck gone, there appears gliding into the room a ghost. In their efforts to escape, the ghost is upset, disclosing Mrs. Henpeck. On bended knees Henpeck implores his wife's forgiveness, while George is shown the door and the two young lovers are made happy.

Posters for this subject will be issued.

Modern Weapons for Fighting Fire, New York City

(DESCRIPTIVE)

Released April 20th, 1912

Film No. 6938 **Copyrighted, December, 1911** **Code, Vorgaukeln** **Approx. Length, 375 feet**

THE rapid progress made in the development of New York's fire department to meet the danger of serious conflagration in its sky scraper district, will prove an interesting subject.

The shipping and water-front buildings are safeguarded by a fleet of nine fire boats which for speed and power are unequalled. When called upon, these boats can each throw from sixteen to twenty-five powerful streams.

The high-pressure system installed has been wonderfully successful. Pumping stations have been built in the down town district, where the turning in of an alarm puts their powerful pumps into action, which immediately throws a pressure upwards of one hundred and fifty pounds into the mains.

The film illustrates the short time required to get this stream into action.

Another feature is the gradual replacing of horse-drawn by motor-driven apparatus, it being only a matter of time when the horse will be discarded entirely.

The superiority of motor apparatus is proven in long runs. While the horses probably out-distance the motor in a short dash, it is the motor that will lead in a run of any great length.

Steam pumping engines are being replaced by gasoline pumping engines, which not only throw a more powerful stream, but reach the fire and get into action in a much shorter space of time.

This development of fire fighting apparatus makes New York one of the best protected cities in the world.

To Save Her Brother

(DRAMATIC)

Released April 20th, 1912

Film No. 6956 **Copyrighted, January, 1912** **Code, Vorgrund** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

DISTRICT ATTORNEY NOLAN ..... CHARLES OGLE
EDITH, HIS DAUGHTER ..... JESSIE McALLISTER
HIS SON ..... BARRY O'MOORE
JACK ..... BENJAMIN WILSON
THE SHERIFF ..... JAMES GORDON
THE VILLAGE JEWELLER ..... CHARLES SUTTON

THIS story is laid in Colorado, and deals with the district attorney of a small Western town, his daughter and his son—a young man whose weakness is due mostly to his boyish forgetfulness of the duties of life and society rather than to criminal instinct.

Seeing an advertisement in the paper of one of the get-rich-quick concerns, and becoming possessed with the desire to prove his worth to his father and sister, he robs his father of three hundred dollars, fully believing that he can return the money in a few days and also add a great deal more to his income. But ere the money has left his hands, he discovers that the enterprise is a fraud, and that his father is now investigating its false methods and is authorised to secure all mail addressed to the company. The boy realises that his father will discover his theft through this means, and so he applies to his sister's sweetheart, Jack Morton, who is a cowboy, for aid. Jack realises what it would mean to his sweetheart and her father, and to save the family from disgrace he robs the mail, holds up the stagecoach, and secures the damaging letter. The boy returns the money to his father's safe, and all would have been well but for a missing cuff-button which eventually places the guilt of the stagecoach hold-up on Jack. He is willing to stand the guilt for his sweetheart's sake, but her brother confesses his crime and Jack is again reinstated.

This is a Western photo play, well staged, with strong characters who bring out the vital, dramatic points which abound in the story.

Posters for this subject will be issued.

The Bachelor's Waterloo— a Leap Year Story

(COMEDY)

Released April 24th, 1912

Film No. 6953 **Copyrighted, January, 1912** **Code, Vorgiebel** **Approx. Length, 650 feet**

CAST OF CHARACTERS

THE BACHELOR ..... HAROLD M. SHAW
HIS WATERLOO ..... MARY FULLER
THE BACHELOR'S FRIEND ..... EDWARD BOULDEN

HERE is a breezy leap year story of a young bachelor devoted to his books and determined never to marry, and how he met his Waterloo.

His friend and companion, quite on the contrary, views matrimony with favour; and knowing his sister to be rather fond of the bachelor, endeavours to bring about a match. He invites him to attend a stag card game one afternoon, having previously arranged with his beautiful sister and several prepossessing young ladies, to whom the bachelor is known as a woman hater, to appear upon the scene of card playing as if by accident, in the hopes that he may change his life of single blessedness to that of a Benedict. The friend's expectations are not realized, for the bachelor's discomfort becomes apparent as soon as the ladies appear; he does not enjoy their singing nor does he partake of the wine. He does, however, find great pleasure in the society of his friend's beautiful sister, who manages the turning-point of his career by tactfully calling his attention to that famous little quotation :—

Who loves not
Wine, woman and song,
Remains a fool
His whole life long.

In order to dodge the unerring aim of cupid he departs as gracefully as possible, in his haste forgetting a favourite book he had brought with him. This little oversight brings about an unexpected climax. Returning later for his book he finds the young lady alone. Instinctively she feels her love reciprocated, and, taking advantage of the leap year privilege, makes a proposal of marriage, and is accepted.

Posters for this subject will be issued.

For the Cause of the South

(DRAMATIC)

Released April 24th, 1912

Film No. 6959 **Copyrighted, January, 1912** **Code, Vorhaltig** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

AUNTIE ..... LAURA SAWYER
HER NIECE ..... BESSIE LEARN
CAPTAIN DALTON, U.S.A. ..... BENJAMIN WILSON
COLONEL RANDALL, A CONFEDERATE OFFICER ..... CHARLES OGLE
HIS SON ..... GUY HEDLUND
GENERAL LEE ..... JAMES GORDON

NO stronger motive in dramatic construction could possibly be found than that which is the basis for this startling Civil War photo play entitled "For the Cause of the South." It brings home to the spectator the horrors, the patriotism and devotion which abound in that lost cause, and shows the love of a woman and her devotion to her native states. The Blue and the Grey are blended closely together, and the human heart is touched to the depth at the close of the picture.

The story opens with auntie telling her niece, who is about to marry, why she has never become a wife; and here the picture fades to a young girl in her teens who has fallen in love with a West Point Cadet prior to the opening of the war.

News of the beginning of war is received, the girl goes South and the young man is appointed Captain of a Cavalry of the North. The girl's father joins the Southern troops as a Colonel, and under orders from Robert E. Lee, he attempts to carry a message to Stonewall Jackson, on which the fate of Richmond depends. In crossing the lines he is attacked and chased by the Union troops, but eventually reaches his home, where he proceeds to defend himself. Here occurs a series of thrilling, dramatic scenes of the fight of the father and his children with the coloured slaves against the onslaught of the Union troops. Firing through a hole in the door, they defend themselves from being captured. At the critical moment, the young Unionist Captain, with whom the daughter is in love, arrives upon the scene, and here occurs that strong dramatic situation in which the girl is forced to choose between her loyalty to her country and her love for the man: but loyalty to the South wins, and she is forced to kill the man she loves.

The picture is wonderfully well staged and acted by the Edison players and is worthy of taking its place among the first ranks of the Motion Picture productions of the world.

Posters for this subject will be issued.

St. Johns, Newfoundland, and Its Surroundings

(DESCRIPTIVE)

Released April 27th, 1912

Film No. 6951 **Copyrighted, January, 1912** **Code, Vorgestrig** **Approx. Length, 225 feet**

THIS short film shows picturesque and interesting views of the famous city of St. John's, which is the most Easterly city of America. It stands on rising ground on the North side of a land-locked harbour, the entrance to which is guarded on one side by Signal Hill, 520 feet high, and on the other by South Side Hill, 620 feet high. The harbour is a fine one, permitting the entrance of vessels of the largest tonnage at all stages of the tide.

A view of the harbour is shown, and a panorama from Signal Hill beginning in the rugged country far away and winding its course to the city lying far below, will bear adequate testimony to the fact that the Eastern shore of Canada is justly celebrated for its beauty.

The city has about forty thousand inhabitants and practically monopolizes the commerce of Newfoundland, being the centre of the cod, seal and whale fisheries.

(Continued from page 3.)

and, recognising him as the owner of their wretched home, bitterly denounces him, telling him that, indirectly, through his neglect, his wife has contracted the disease. Bond tries unsuccessfully to place his wife in a sanatorium, and is at last obliged to apply to the Tuberculosis Committee for aid. By trying to bribe the official he is brought to realise the great good that is being done by the association; when confronted by his own tenement, now in the hands of one of the committee's nurses, his awakening is complete, and he writes out a substantial cheque.

Later on we see Mrs. Bond and the O'Briens recovered, and Bond, the accepted candidate, supporting the crusade against tuberculosis.

The Edison Company, with the cooperation of the American National Association for the Study and Prevention of Tuberculosis, has been able to not only produce a film of high dramatic value, but one of great educational benefit.

Posters for this subject will be issued.

The Sign of the Three Labels

(COMEDY)

Released April 27th, 1912

Film No. 6934 **Copyrighted, December, 1911** **Code, Vorfuehren** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE BRIDE ..... MABEL TRUNNELLE
THE BRIDEGROOM ..... HERBERT PRIOR
THE HOTEL CLERK ..... YALE BENNER
THE WAITER ..... EDWARD O'CONNOR
HOTEL BOYS ..... EDWARD BOULDEN, EDWIN CLARKE
THE MAID ..... ETHEL JEWETT

IT is a well-known fact to all European travellers that the tipping system in Europe is fast becoming unbearable. A recent investigation has shown that there exists a secret society among the hotel servants throughout the continent whereby they are able to signal to one another regarding guests upon their arrival. This is done through the medium of labels which it is the custom to place upon all baggage, advertising the various hotels in which a traveller stops. This secret society has arranged a system of signals through which they can convey to their fellow workers just how much in tips can be expected from certain guests. Upon this idea the Edison Company has worked out a very clever comedy in which we are shown a bride and groom starting off on their honeymoon, their arrival in Europe and their first vital mistake in not tipping the hotel employees on their leaving. They proceed at once to label their baggage so that upon their arrival at the next hotel they will be taken care of accordingly, and here begins the series of complications which prove to be exceedingly funny. Upon their arrival at the next hotel they are at once spotted as people who do not tip and the hotel employees proceed to treat them in a most shocking manner. They order breakfast, and it is spoiled; they fail to get any service whatsoever, and are at last forced to take their meals out. Gaston, the bellboy, succeeds in securing one of the bride's stockings, and places it in the groom's pocket. Through a series of humorous situations it falls into the hands of the bride. This causes a matrimonial squabble which almost ends in a divorce case, but chance favours them and the book of rules of the secret association falls into their hands, and they realize at once the source of all their difficulties, and proceed to lavish tips upon the servants with splendid results. The picture ultimately closes with the idea that they live happily ever afterwards.

This comedy is cleverly worked out, and sparkles with genuine wit and humour throughout the entire thousand feet.

Posters for this subject will be issued.

Edison Films

(Continued from page 2.)

The comedy offering for this issue is remarkably varied and funny, and as timeliness has proven to be half the battle for a film, we are releasing "The Bachelor's Waterloo," a Leap Year comedy of unusual interest and mirthfulness. One need only explain that Mary Fuller is "the bachelor's Waterloo," to prove the aptness of the title.

Of the two descriptive films, one is a picture of sensational interest, dealing with the latest and most up-to-date methods of fighting the flames, and the other shows St. Johns, a famous city of Newfoundland.

"For the Cause of the South," to be released April 24th, is an appealing love story based upon the events of the American Civil War. A young girl with her engagement ring newly placed on her finger, asks her aunt why she never married. Taking down a sword from the wall she tells how she was separated from her gallant young lover to join her family in the South, while he was fighting for the North. How in endeavouring to deliver an important despatch her father was besieged in his own house by his pursuers, the leader of whom was her lover, and of how, with her father wounded, she helped in the defence, and as her lover mounted the stairs a fatal shot was fired—and her heart was broken. The thrilling and pathetic story is put on with the usual Edison attention to detail.

"To Save Her Brother"

A Strong Western Drama by the Edison Co.

"Piff—bang!" That is how this picture goes. It is "action, action all the way," to paraphrase one of the poets, and the amount of incident which has been crammed into 1,000 ft. of film is little short of astonishing. It is more than usually well played, especially by Mr. Benjamin Wilson, as "Jack," who gives a very strong, sincere performance. Everybody acts with earnest vigour, and the whole production may be looked upon as thoroughly satisfactory. It is out of the usual run of Western subjects, in that it contains a really novel plot, and one which is, in addition, really dramatic. The staging is all that one has learnt to expect from the Edison Company, and the natural scenery—what there is of it—has also been selected with a careful eye for beauty and effect. It is the sort of picture which should win a ready popularity anywhere, and which may thoroughly be relied upon for success, whilst the story, incidentally, points a very commendable moral.

The rest we may safely leave to the film itself.—*Bioscope.*

"The Stuff that Dreams are Made of"

Why is it that burlesque is so very much a neglected art? There are few things so delightful as having a joke at somebody else's expense, and, if the joke be carried out in a good-humoured, generous fashion, it is sure to be popular, even with its victim. "The Stuff that Dreams are Made of" is a joke we can all participate in, and even those who are made fun of in it—the actors and actresses who disport themselves in film melodrama—will, we feel sure, be amongst the first to acknowledge its excellence. There is no surer way of realising one's own shortcomings, too, than through the exaggerative mirror of burlesque, and the present film, with its accentuated follies, is not without its value as a histrionic sermon. Be that as it may, it is all the most delightful fun imaginable. It quite reminds one of Pelissiér at his best, and is not unworthy of that fertile humorist's imagination. It is melodrama run mad—a wild farrago of "Surrey-side" situations and the pathos of portable theatres. One is not quite sure that the humour of the thing is improved by its being presented as a "dream," the product of a country girl's lurid imagination, which, as the result of a moment's jealousy, transforms her boy-lover, and several other excellent persons, into riotously emotional actors in a five-act romance. However, it gives the story a satisfactory beginning and ending, which is desirable, and also makes clear its farcical intentions to the dullest understanding, which may be necessary with a nation apt to find solemn meanings in the most uproarious extravaganza. The scene in which the heroine of the present burlesque is locked by the "female villainess" in a safe, hurled from the thirty-third floor of a sky-scraper, and caught, ere she is dashed to pieces on the pavement, by the hero, who has to race down the entire stairway to accomplish his purpose, and indulges, incidentally, in violent heroics on each landing, is distinctly humorous. Also good is the violent combat between the two women, introducing all the old "up and down" business in the most approved fashion, together with other sensational tricks—a combat, which is interrupted by the sudden appearance of a baby mouse. We have not the space to descant further on this film's many humours, and we will conclude by recommending it to our readers as something which is as laughable as it is new.—*Bioscope.*

A Striking Edison Red Cross Film

"The Awakening of John Bond"

The Edison Company surely deserves praise, not only from the patrons of the picture play, but from the moving picture trade in general. Almost single-handed they have stemmed the tide of hostile newspaper criticism by the production of pictures with a mission. "The Awakening of John Bond" is the second of the kind that has to do with the great problem of tuberculosis in cities. About a year ago, at the behest of the National Association for the Study and Prevention of Tuberculosis, the Edison Company produced a picture entitled "The Red Cross Seal," and later, another entitled "The Man who Learned," dealing with the pure milk question. These two subjects were not made with any expectations of large financial reward, but rather as the Edison contribution to a worthy cause, as well as to do their share in the educational work of moving pictures. These two pictures . . . have been doing duty steadily on the same programmes for more than a year. It is less than a year since the Press in general was assailing the moving picture unsparingly, finding upon the whole little in them that was lasting or wholesome or serving any good purpose. There were many newspapers that conceded the possibilities of the moving picture, but so far no film maker has come forward with anything that could be considered a contribution toward the sum total of human knowledge, until these films with a mission began to appear. These pictures were the entering wedge that pierced the hard shell of conservatism and in less than a year have prized it wide open and forced the recognition of the motion picture by the Press, university, church and laity as the greatest educational agency since the discovery of the art of printing.

A notable film, therefore, is "The Awakening of John Bond." It is a film with a mission and a very worthy one. Its principal object is to disseminate information as to what becomes of the money that is received from the sale of Red Cross stamps at holiday time. Incidentally it teaches a lesson to selfish property owners who neglect everything about their tenement properties except the collection of rents. John Bond was such a man. He didn't care the snap of his finger how many unfortunate souls lived and died of dread consumption in his tenements; all he wanted was rent, until one day his selfishness was brought directly home to him and he began brought home to him and he began to see things in another light. The story is cleverly put together and is exceedingly well acted in the best Edison fashion.—*Kinematograph and Lantern Weekly.*

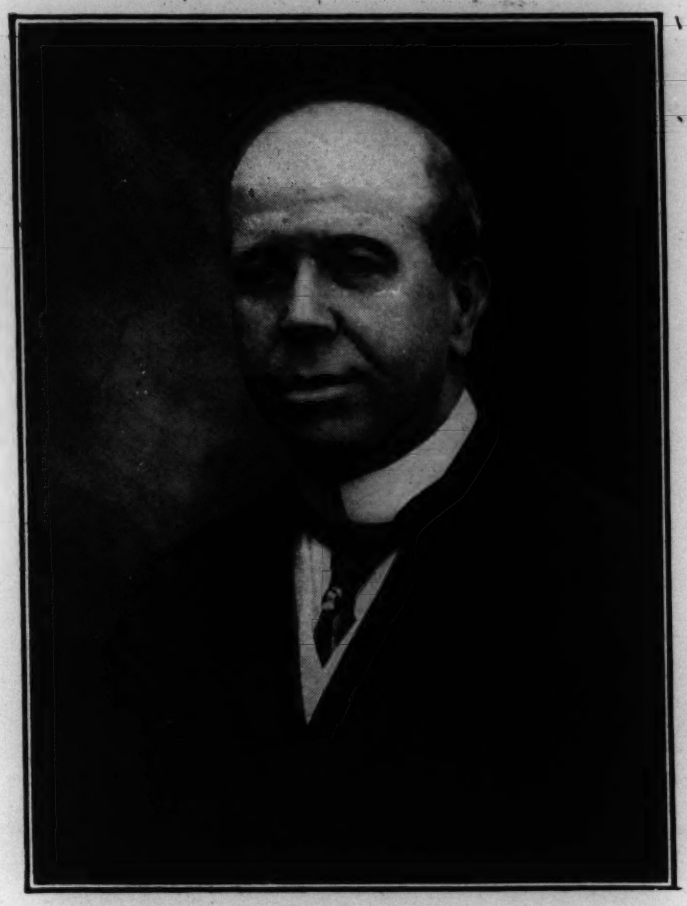
Important Notice!

Owing to the enormous popularity of EDISON productions, our releases FROM MAY 1st, 1912, will be increased from 3,000 to 4,000 FEET WEEKLY. This additional output will in no way affect the high standard of quality of Edison Films, and we take this opportunity of heartily thanking the Trade for their extensive patronage of our Products.

Dickens Fellowship Praises Pictures.

The production of "Martin Chuzzlewit" next week will be an event in the moving picture industry. The story running through the book is well connected, and admirably staged and acted. It has won the approval of the Dickens Fellowship, which regards it "in many ways as a remarkable presentation of the dramatic episodes of the novel." The members of the Fellowship, who, with Mrs. Perugini, Dickens' daughter, witnessed a private exhibition of the film, were delighted with it, and I am sure every Dickens lover will be so too. It is so well done that if there should be any who witness it who have not read the book they will make haste to do so.—*London Evening News.*

Edward O'Connor



An important addition to the Edison Stock Company, and one that will materially add to its strength, was made recently in the person of Edward O'Connor, whose photo appears above. He brings to the motion picture field a stage experience of over a quarter of a century gained under some of the best stage directors and stars of the profession, among which may be mentioned McKee Rankin, Sidney Drew, Kathryn Kidder, Andrew Mack and the Rogers Bros. Among hundreds of parts he has played during his career (many of which he has created) may be mentioned Mendoza in "Mlle. Fife," Doxey in Jacob Litts' "Sporting Life," Mazey in William Gillette's "A Legal Wreck," O'Donavan Duff in the "Two Old Cronies," Sheridan in "Tom Moore" (with Andrew Mack), Bat Lynch in the "Rogers Bros. in Ireland," and Harrigan in Geo. M. Cohan's "Fifty Miles from Boston." His forte is comedy, he being a natural born comedian, sometimes described as "Unctuous."

During the past year (his first in the silent drama) he has appeared only in Edison films, the best known being "The Ransom of Red Chief," "Mistakes Will happen," "A Cure for Crime," "Logan's Babies," "The Bo'sun's Watch" and "The Troubles of A. Butler."

Advertising Synopses for Edison Releases in this Issue.

"THE AWAKENING OF JOHN BOND."

Our film contribution of this year to help the fight against tuberculosis. The story is dramatic while the educational value of the film is enormous.

"FREEZING AUNTIE."

Tyrant auntie, the supposed victim of a cold-storage injection, assumes the appearance of a ghost, and makes the conspirators the victims of their plot.

"MODERN WEAPONS FOR FIGHTING FIRE." (*New York City.*)

This will interest all. It shows how the horse-drawn apparatus is being replaced by automobiles, and the high-pressure service at work. The latter is most sensational.

"TO SAVE HER BROTHER."

A Western story of continuous interest, and out of the ordinary. In order to keep the stigma of disgrace from the brother of the girl he loved, the hero himself committed a crime. He is cleared at the end by the brother's confession.

"THE BACHELOR'S WATERLOO."

A Leap Year Story.

The heart of a bachelor, immune from Cupid's dart, finally succumbs to the irresistible plea of a young and charming woman who, aided by her friends, takes advantage of a Leap Year opportunity. A lively, fresh comedy.

"FOR THE CAUSE OF THE SOUTH."

This tragic story is told by a sweet-faced woman in answer to her niece's query, "Why have you never married, auntie?" Her father carried a dispatch for Robert E. Lee, and sought refuge in his home from the pursuing troops. A bloody fight took place, and in defence of the Southern cause she shot and killed her lover, a Union boy in blue.

"ST. JOHNS, NEWFOUNDLAND, AND ITS SURROUNDINGS"

A short scenic and descriptive film showing a country little known here. Of decided photographic beauty and interest.

"THE SIGN OF THE THREE LABELS."

A bride and groom unwittingly offend "The United Brotherhood of Hotel Servants" in Europe. What happens to them almost beggars description until they finally discover their mistake and square themselves. This is a comedy far out of the ordinary.

Recent Edison Releases.

A Complete Table from Feb. 1.

Feb.	3 - An Island Comedy (Com.)	1000
	7—Willie Wise and his Motor Boat (Com.)	650
	7—The Ghost's Warning (Dr.)	1000
	10—The Lure of the City (Dr.)	1000
	14 The Kid from the Klondyke (Com.)	1000
	14—"Pull for the Shore, Sailor" (Dr.)	1000
	17—A Day at West Point Military Academy, New York (Des.)	1000
	21—A Man for All That (Dr.)	1000
	21—Three of a Kind (Com.)	1000
	24 - The Heart of Nichette (Dr.)	985
	28—Icebergs off the Coast of Labrador (Des.)	340
	28—Buckskin Jack, the Earl of Glenmore (Dr.)	1000
Mar.	2—The Living Peach (Com.)	600
	2 The Troubles of A. Butler (Com.)	1000
	9—Martin Chuzzlewit, Part 1, 2 & 3 (Dr.)	3000
	13—Stage-struck Lizzie (Com.)	650
	13—Eleanore Cuyler (Dr.)	1000
	16—John Brown's Heir (Com.)	1000
	16—A Trip from Colorado Springs to Cripple Creek (Des.)	350
	20—Eskimos in Labrador (Des.)	300
	20—The Little Organist (Dr.)	1000
	23—Papa's Sweetheart (Dr.)	625
	23—The Two Flats (Com.)	995
	27—The Daisy Cowboys (Com.)	990
	27—Lead, Kindly Light (Dr.)	1000
	30—Ludwig from Germany (Com.)	1000

OUR HANDSOME

New Lobby Display Frames

CONTAINING PHOTOS OF

THE POPULAR EDISON STOCK PLAYERS

Are Now Ready and Orders Can Be Filled Immediately.

A Rich, Dignified Ornament in Your Lobby or Foyer
A Splendid Ad. in Front of Your Theatre
A Treat for Your Steady Patrons
A Necessity—Not a Luxury

These elaborate Frames are of a new and distinctive design, they are made of dark oak of the finest quality and contain ten (10) bromide prints of the players, representing the very highest type of artistic photography, with the name of each player indicated by a neat white celluloid plate, with black lettering permanently ingrained, under each photo. The players are as follows:—

WILLIAM WADSWORTH.	LAURA SAWYER.
CHARLES SEAY.	EDWARD O'CONNOR
MARY FULLER.	WIILLAM WEST.
CHARLES OGLE.	MIRIAM NESBITT.
HAROLD M. SHAW.	MARC McDERMOTT.

Your Patrons, YOUR STEADY, REGULAR PATRONS, will appreciate it, for they are interested in the personality of their favourites. The passing crowd will be attracted by it, too, for it's of an attractive, distinctive design and will be an ornament to any theatre front.

Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13s. 6d. each frame complete.

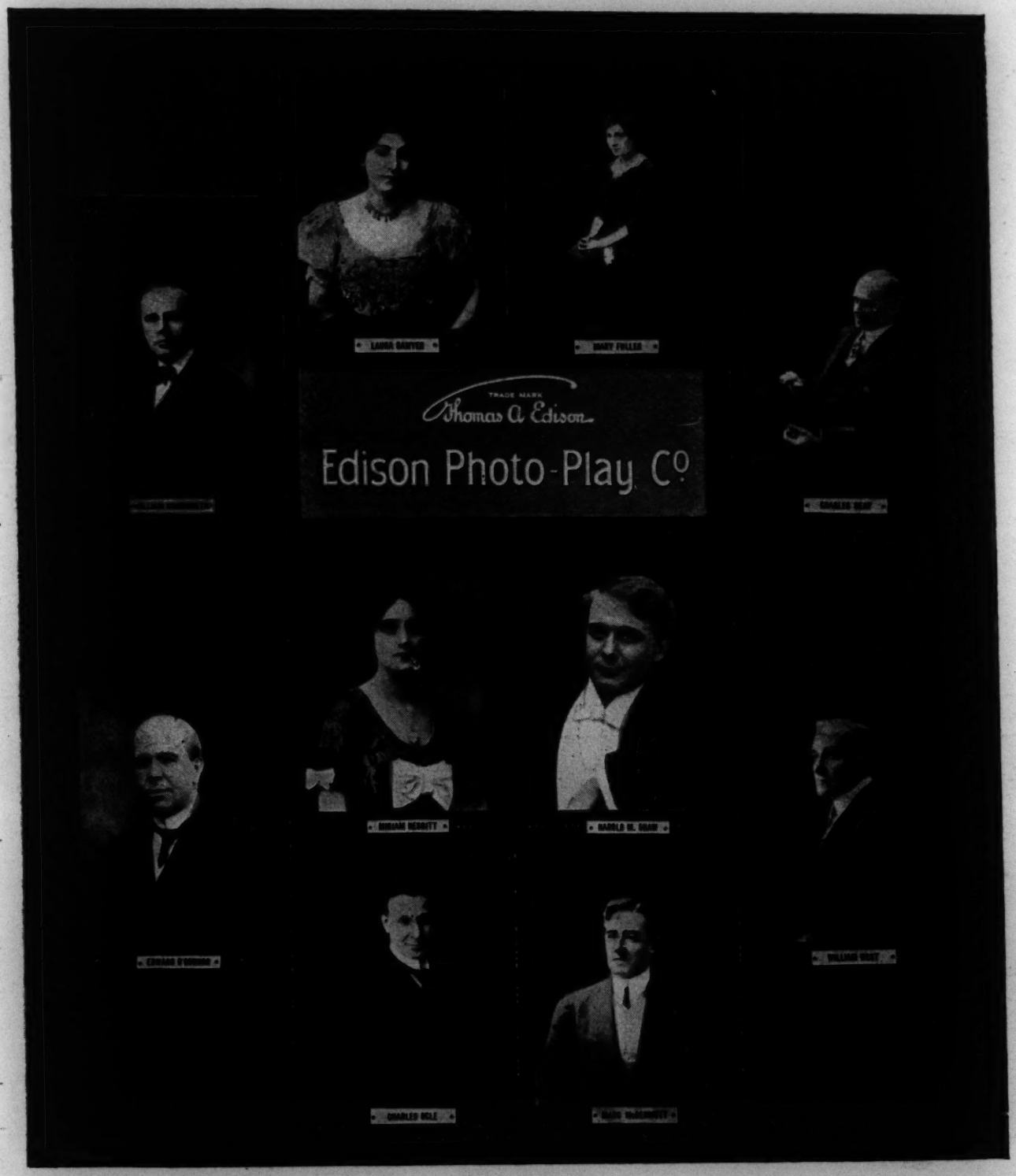
Packed in case for safe transit.

SPECIAL NOTE.—These Frames are charged at actual cost price.

PLACE YOUR ORDER TO-DAY
TO INSURE EARLY ATTENTION.

THE NEW

Edison Lobby Display Frame



YOUR THEATRE FRONT IS THE MIRROR

in which the passing public sees the reflection of your show. What more artistic, more dignified ornament could be conceived than

AN EDISON LOBBY DISPLAY FRAME CONTAINING PHOTOS OF THE POPULAR EDISON PLAYERS?

TRADE MARK

Thomas A Edison

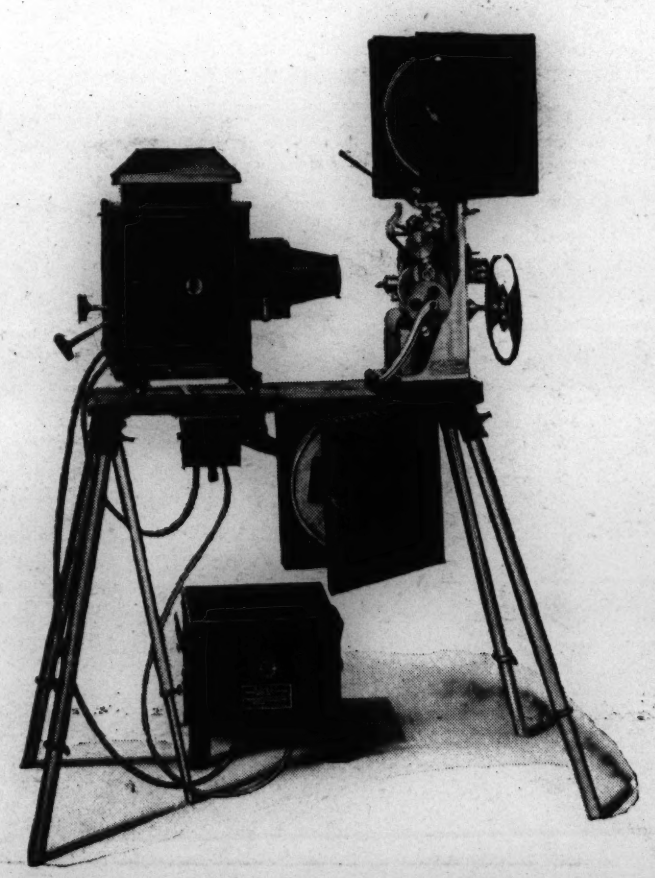
WHY WE KNOW.

The questions of teaching the rising generation a trade is always an important one. It is necessary that they should get a thorough knowledge of whatever trade or profession they are put to.

This knowledge can only be obtained by years of study.

The knowledge thus gained is called

EXPERIENCE.



On July 31st, 1891, Mr. Thomas A. Edison filed his first patent for Motion Picture Machines.

From that time, nearly 23 years ago, he has been adding to his experience by constant study and experiment.

This experience is all embodied in the present Edison Kinetoscope.

From time to time improvements have been effected, while the tried and proven features have been retained. Money and labour has been poured out on experiment. Experiment grows into **Experience.**

RESULT.

To-day the Edison Kinetoscope stands out as the Acme of Perfection in Motion Picture Machines.

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